

Authorized Edition
guitar

WITH
TABLATURE

METALLICA



Cherry
Lane

METALLICA

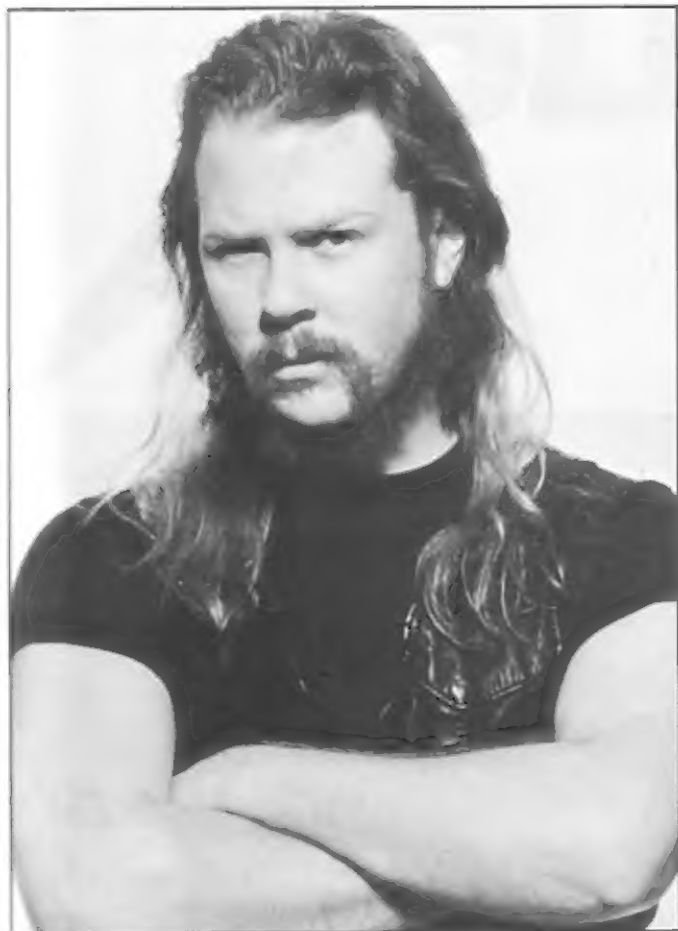


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TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

1st string - High E		15	0
2nd string - B		15	0
3rd string - G			1
4th string - D			2
5th string - A	3		2
6th string - Low E			0

6th string, 3rd fret 1st string, 16th fret, 2nd string, 15th fret, played together an open E chord

Definitions for Special Guitar Notation

BEND: Strike the note and bend up 1/2 step (one fret).



BEND: Strike the note and bend up a whole step (two frets).



BEND AND RELEASE: Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



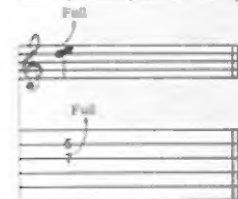
PRE-BEND: Bend the note up 1/2 (or whole) step, then strike it.



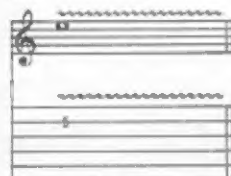
PRE-BEND AND RELEASE: Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of the note or chord is dropped a specified number of steps then returned to original pitch.



PALM MUTING: The note is muted by the right hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the hand across the strings without depressing them and striking them with the right hand.



RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play. Successive notes are played on same string, only the fret number is given.



ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Moderately ♩ = 123

Intro N.C. Gtr. I Riff A-----
(Acous.)

E5 A5 F#5

mp

w/Riff A (8 times)
Gtr. II

*w/wah

*o = open (bass)
+ = closed (treble)

Gtr. IV

(Gtr. II out)

Gtr. I

Gtr. III

E5

(Gtr. I out)

mf

P.M.-----

sl.

P.M.-----

sl.

P.M.-----

sl.

P.M.-----

sl.

A5

E5

Play 7 times

(cont. in notation)

N.C.

E5

Rhy. Fig. 1
Gtrs. III & IV

1st, 2nd Verses
N.C.

F5 N.C.

F5 N.C.

G5

2nd time w/Fill 2

F#5 GS F#5 E5

F5 N.C.

F5 N.C.

G5

Fill 2

Gtr. II

F#5 **G5 F#5 N.C.** **Half time feel** **Pre-chorus**

ah. }
yeah. }

Sleep with one eye o - pen, grip - ping your pil -

Rhy. Fill 1 **Rhy. Fig. 2**

P.M. P.M.

(6) 0 4 4 5 4 2 (2) 3 2 2

(end half time feel) **Chorus** **F#5** **B5** **F#5** **B5** **F#5** **B5** **E5**

low tight. Ex - it: light. En - ter: night.

(end Rhy. Fig. 2) **Rhy. Fig. 3**

P.M. sl.

(2) 4 3 2 14 sl. 2 4 3 2 4 (4) 4 3 2 4 (4) 4 3 2 2 0

Gtr. IV substitute Rhy. Fill 2 **F#5** **B5** **E5** **To Coda** **G5** **F#5** **G5** **F#5** **E5**

Take my hand. We're off to nev - er - nev - er land.

(end Rhy. Fig. 3) **Gtr. III** **Gtrs. III & IV**

P.M. sl.

(2) 4 4 3 2 2 (2) 5 4 2 0 2 3 2 0 sl.

Rhy. Fill 2 **Gtr. IV**

P.M.

(2) 5 2 2 4 5

Rhy. Fill 3 **Gtr. IV**

P.M.

(2) 5 2 5 2 2 2

w/Rhy. Fig. 1
N.C. E5 2nd time w/Fill 1 N.C. E5 N.C. G5 F#5 G5 F#5 E5

(Sing 1st time only)

2. D.S. al Coda

F#5 G5 F#5 E5

Coda

G5 F#5 G5 E5

off to nev - er - nev - er land. Heh, heh.

Gtrs. III & IV

P.M.-----1 sl.

Guitar solo
w/Rhy. Fig. 1 (1 1/4 times)
N.C.

Gtr. II

1/4

E5 Full N.C. Full Full E5 N.C. G5

w/wah

1/4 Full Full Full sl. sl. sl. sl. sl.

F#5 G5 F#5 E5 N.C. E5 N.C. E5

Full Full Full Full Full Full H P H P H P

P P P sl. sl.

P Full Full Full Full Full H P H P H P

Fill 1

Gtr. II

w/wah grad. bend

Full Full sl.

P

Gtr. I

vib. w/bar (wah off) trem. bar

⑥ open E

imp

w/Riff A (7 times)
N.C.

(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.

Fdbk. (15ma) (Gtr. II out)

Fdbk.

Fdbk. pitch: D

Pray the Lord my soul to keep. If I die before I wake, If I die before I pray wake,

w/Rhy. Fill 4

the Lord my soul to take. pray the Lord my soul to take.

Rhy. Fill 4

Gtr. I

Gtr. III

mf

w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.

Hush, lit - tle ba - by. Don't. say a word.. And nev - er mind that noise you heard..

Gtr. IV

w/Rhy. Fig. 2 (Gtr. III only)

It's just the beasts un - der your bed.. in you clos - et, in your head..

Chorus
w/Rhy. Fig. 3 (1st 5 bars only)

F#5 B5 F#5 B5 F#5 B5 E5 Gtr. IV substitute Rhy. Fill 2

Ex - it: light.. En - ter: night..

F#5 B5 E5 Gtrs. III & IV

Open E

w/Rhy. Fig. 3

F#5 B5 F#5 B5 F#5

Grain of sand.. Ex - it: light..

B5 E5 Gtr. IV substitute Rhy. Fill 2

F#5 B5 E5 Gtr. IV substitute Rhy. Fill 3

En - ter: night.. Take my hand.. We're

Gtr. IV

E5

(cont. in notation)

off to nev - er - nev - er land.. Yeah. Ha ha ha ha ha ha. Oo'..

Gtr. III

P.M. sl. P.M.

5 3 0 2 0 2 3 5 0 (2) 2 0 (2) 0 7 6 5 0 0

N.C. E5 N.C. E5 N.C. E5

Yeah, yeah!

Gtrs. III & IV

N.C. E5 N.C. G5 Gtr. 1

Yo, woh!

w/Riff A (till end) N.C. F5 N.C. F5 N.C. F5 N.C. F5 w/vocal ad lib (till end)

N.C. Play 4 times F5 5th time w/Fill 3 N.C. Repeat and fade

Fill 3

Gtr. II

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich

Tune down one
whole step:

⑥ = D ③ = F
⑤ = G ② = A
④ = C ① = D



Moderately slow ♩ = 86

Intro

A5 Gtr. 1 Bb5 A5 N.C. (Bb5)

f P.M. 4 *sl.* *sl.*

2.

F5 N.C. E5 N.C. E5 N.C. E5 N.C.

P.M. 4 P P P

1. 2.

E5 N.C. E5 N.C.

P.M. 4 P.M. 4

Full E5 N.C. E5 N.C. (cont. in slashes)

Full P.M. 4 P P P

1st, 2nd, 3rd Verses

Rhy. Fig. 1 (3 times) w/Rhy. Fig. 1 (3 times)

Chords: E, D5, E, Bb5, E, D5, E

Lyrics:

1. Hey, I'm your life. I'm the one who takes you there... Hey... I'm your life.
 2. You, you're my mask. You're my cov-er, my shel-ter... You... you're my mask.
 3. Hate, I'm your hate. I'm your hate when you want love... Pay... pay the price.

3rd time substitute Rhy. Fill 1

Chords: Bb5, E, D5, E, Bb5, E

Lyrics:

I'm the one who cares... They... they be-tray. I'm your on-ly true friend now.
 You're the one who's blamed... Do... do my work. Do my dirt-y work, scape-goat.
 Pay, for noth-ing's fair... Hey... I'm your life. I'm the one who took you there.

Chords: D5, E, Bb5, E

Lyrics:

They... they'll be-tray. I'm for-ev-er there...
 Do... do my deeds, for you're the one who's shamed...
 Hey... I'm your life. And I no long-er care...

Chorus N.C.

Chords: F5, D5, F5, E5, F5, D5, N.C., A5, Bb5, G5, A5, G5

Lyrics:

I'm your dream... make you real... I'm your eyes... when you must steal. I'm your pain... when you can't

Rhy. Fig. 2

Chords: F5, D5, F5, E5, F5, D5, N.C., A5, Bb5, G5, A5, G5

Lyrics:

feel. Sad but true... I'm your dream... mind a-stray... I'm your eyes... when you're a -

To Coda

Chords: C5, N.C., F5, N.C., F5, D5, F5, E5, F5, D5, N.C., A5

Lyrics:

feel. Sad but true... I'm your dream... mind a-stray... I'm your eyes... when you're a -

(end Rhy. Fig. 2)

Chords: F5, D5, F5, E5, F5, D5, N.C., A5

Lyrics:

feel. Sad but true... I'm your dream... mind a-stray... I'm your eyes... when you're a -

Rhy. Fill 1

Chords: E, Bb5, E, Bb5, E, Bb5

Lyrics:

feel. Sad but true... I'm your dream... mind a-stray... I'm your eyes... when you're a -

Bb5 G5 A5 G5 C5 3 N.C. F5 N.C.

way. I'm your pain— while you re - pay. You know it's sad but true.

P.M. P.M.

E5 N.C. E5 N.C. 1. E5 N.C.

Sad but true.

P.M. P.P.P.

E5 N.C. E5 N.C. E5 N.C.

P.M. P.M. P.M.

2. E5 N.C.

true.

P.M.

(5)

[illegible]

[illegible]

w/Rhy. Fig. 2 (2 times)
 N.C. F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5
 I'm your dream. I'm your eyes. I'm your pain.
 Full Full sl. (Gtr. II out)
 Full Full sl.

The musical score is written for guitar and voice. The guitar part is in standard notation with a key signature of one sharp (F#) and a 2/4 time signature. The vocal part is written in a single line with lyrics underneath. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines. The guitar part includes various chords and techniques such as slides, bends, and triplets. The vocal part includes lyrics and breath marks.

System 1:

Guitar: C5, N.C. F5 N.C., F5 D5, F5 E5, F5 D5 N.C. A5

Vocal: I'm your dream. I'm your eyes. I'm your pain.

System 2:

Guitar: Bb5 G5 A5 G5, C5, N.C. F5 N.C.

Vocal: I'm your pain.) You know it's sad but true.

System 3:

Guitar: Gtr. II, pick slide, sl. don't pick, sl.

Vocal: (I'm your dream. I'm your eyes. I'm your pain.)

Guitar solo II

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

Gtr. II

Full Full Full

1 1/2

semi-harm.

sl.

12-12-12-12 12-12-12-12 12-12-12-12 12-12-12-12

14 14

Gtr. I

P.M.--4 P.M.-----4 P.M.--4 P.M.-----4

P P P H P P P H P

P P P H P

E5 Full Full Full Full N.C. (Gtr. II out) *D.S. al Coda* $\frac{5}{8}$

Full 12 12 12 12 Full sl

14 12 15 15 15 (15)

Full P.M.-----4 P Full

2 2 2 5 0 5 5 (5) 5 0 5 6 (5) (5) x x x x x x x x x x

Coda w/Rhy. Fig. 2 F5 D5 F5 E5 F5 D5 N.C. A5 Bb5 G5 A5 G5

I'm your truth, tell-ing lies. I'm your rea-son, al-i-bis. I'm in-side, o-pen your eyes.

C5 N.C. F5 N.C. E5 N.C. E5 N.C. E5 N.C.

I'm you. Sad but true.

Gtr. I P.M.-----4 P P P

2 2 2 5 0 1 0 3 0 P P P

E5 N.C. E5

P.M.-----4 w/fdbk,-----4

2 2 2 5 0 5 5 (5) (5) x x x x x x x x x x

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich

Moderately fast Rock ♩ = 166



w/Rhy. Fig. 1 (10 times)

Intro Gtrs. E5
I & II

Rhy. Fig. 1

Play 4 times

E5
Gtr. III

f

P.M.-----1

(w/talk box)

sl.

w/Rhy. Fig. 1 (9 times)
E5

Gtrs. I & II

w/Fill 1
N.C.

E5

P.M.-----1

1. 2.

F#1 (Gtr. III)

N.C. E5 N.C. E5 N.C.

H P.M.-----4 H P.M.-----4 P.M. H P.M.-----4 H P.M.-----4

H H H H

E5 N.C. E5 Rhy. Fill 1 N.C. E5

P.M. H P.M.-----4 P.M.-----4 P.M. H P.M.-----4 P.M.-----4

H H H H

N.C. G5 1st Verse N.C. E5

No more! The crap rolls out your mouth a - gain.

(end Rhy. Fill 1) Rhy. Fig. 2

P.M.-----4 P.M.-----4

(2/0) (2/0) (5/3) (5/3)

N.C. G5 N.C. E5

Have - n't changed, your brain_ is still gel - a - tin.

Lit - tle whis-pers cir - cle a - round, your head.

P.M.-----4 P.M.-----4

(2/0) (2/0) (5/3) (5/3)

N.C. E5

Why don't you wor - ry a - bout_ your - self_ in - stead?_

(end Rhy. Fig. 2)

P.M.-----| H H V

N.C. G5 w/Rhy. Fig. 2

Who are you?_ Where_

Rhy. Fill 2 (end Rhy. Fill 2)

P.M.-----| P.M.-----| P.M.-----|

N.C. E5 N.C. G5

_ ya been? Where ya from? Gos-sip burn-ing on_ the tip of_ your tongue. You lie so much.

N.C. E5 N.C. E5

_ you be - lieve_ your-self. Judge not lest ye_ be judged_ your - self._

Chorus N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou,_ you are_

H P.M.-----| H P.M.-----| P.M. P.M.-----| P.M.-----|

N.C. E5 N.C. E5 N.C. E5

Ho-li-er than_ thou, you are_

H P.M.-----4 H P.M.-----4 P.M. H P.M.-----4 H P.M.-----4

H H H H H

w/Rhy. Fig. 1 (3 times) To Coda w/Rhy. Fill 1 N.C. E5

You_ know_ not_

2nd Verse w/Rhy. Fig. 2 N.C. G5 N.C. E5

Be - fore you judge_ me take a look at you. Can't you find some -

N.C. G5 N.C. E5

thing bet-ter_ to do? Point the fin - ger, slow_ to un - der - stand_ Ar-ro - gance and ig -

N.C. E5 w/Rhy. Fill 2

nor-ance go_ hand in hand_

Gtr. III Full (w/wah) grad. bend trem. pick Full

7 (7) (7) (7) (7) 7 (7) 5

N.C. G5 w/Rhy. Fig. 2 N.C. E5

It's not who you are, it's who_ you know. Oth - ers lives are the ba -

sl. sl.

(5) 5 7 (7) (7) 12 12 14 12 14 (14)

N.C. G5 N.C. E5

sis of your own. Burn your bridg - es and build them back with wealth.

Fdbk. Full Full P

(14) 12 (12) 14 14 12 14

N.C. D.S. al Coda E5

Judge not, lest ye be judged your - self.

P (Gtr. III out) sl.

(14) (14) 12 14 (14) 12 14 12 14 12 10 (12) 12 sl.

Coda

N.C. E5 G5 F#5 F5 E5

Yeah! Who the hell are you?

(Gtrs. I & II) (cont. in slashes) P.M. P.M.

(2) 0 1 3 0 1 0 (2) 5 5 (5) 4 3 2 0

Interlude

Gtrs. I & II P.M. P.M. P.M. P.M. 1fr. open 3fr. E5 P.M. P.M.

Gtr. III H H H

5 7 7 5 7 8 7 (7) 5 7 7 8 7 6 7 (7) 5 7 6 7 5 7 8 7

Gtrs.
I & II

The image shows a musical score for guitar parts I and II. Part I is written in treble clef and contains chords and single notes, with a solo section marked 'sl.'. Part II is written in bass clef and contains fingerings and a solo section marked 'sl.'.

[illegible]

N.C. E5 N.C. E5

Ho - li - er than_ thou, you are_

N.C. E5 N.C. E5 N.C. E5

Ho - li - er than_ thou, you are_

N.C. E5

You_ know_ not_

N.C. G5 N.C. E5

Woh, not!

THE UNFORGIVEN

**Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett**

A5
 C5
 E5
 D5
 Am
 C
 G
 Em
 E

Slowly ♩ = 69
 N.C.
 Amsus2
 Am
 Play 4 times
 Amsus2
 Gtr. II (elec.)
 H
 Am
 clean tone
 H
 Gtr. I (acous.)
 mf
 let ring
 w/fingers
 Amsus2
 Am
 Amsus2
 Am
 Amsus2
 Am
 H
 H
 H
 (2) 2 4 4 5 5 2
 (2) 2 4 4 5 5 4 2
 (2) 2 4 4 5 5 2

Amsus2 C G E5 Amsus2 C

(e) 2 4 4 6 4 5 5 5 4 6 2 2 4 2 2 4 6 5

Rhy. Fig. 1

0 2 2 0 1 1 1 0 0 2 2 2 2 4 2 2 0 1 0 3 2

G E Amsus2 Am (Gtr. II out) Amsus2 Am

5 3 4 4 1 4 1 2 2 2

(end Rhy. Fig. 1) Rhy. Fig. 2

1 3 0 3 1 1 4 1 2 4 2 0 2 0 2 0 2 1 2 0 2 2 2 2 2 2 2 2 1

Rhy. Fig. 3 (Gtr. III) 1st, 2nd Verses A5 C5 E5 (Gtr. III) (end Rhy. Fig. 3) w/Rhy. Fig. 3 & Riff A (both 2 times) C5 E5 (Gtr. III)

0 open E D5 A5 0 open A A5 0 open E D5

1. New blood joins this earth, and quick-ly he's sub-dued. Through con-stant pain dis-grace, the young-

2. See additional lyrics

Riff A (Gtr. IV)

7 5 4 4 5 5 0 0 7 7 5 5 7

— boy_ learns their rules._ With time, the child_ draws in_ this whip-ping boy_ done wrong. De -

prived of all his thoughts, the young man struggles on and on. He's known, oo, a

C5 G5 N.C. C5 G5 E5

vow un - to his own_ that nev - er from_ this day_ his will they'll take a - way.

(end Rhy. Fig. 4)

P.M. - - 4 P.M. - 4 P.M. - 4 P.M. - 4

(cont. in slashes)

Chorus
w/Rhy. Fig. 1 (2 times)

Gtr. A5
III

(Gtr. III out) G E5 Amsus2 C

What I've felt, what I've known, nev-er shined, through in what I've shown. Nev-er be, Nev-er see.

Gtr. II

mf

sl

H

2 4 5 5 5 5 4 5 4 2 2 4 2 2 4 5 5 5

G E Amsus2 C G E5

Won't see what might have been. What I've felt, what I've known nev-er shined through in what I've shown.

sl. *sl.* H *sl.* H

6 3 *sl.* *sl.* H *sl.* H

*Sing cue notes 2nd and 3rd times.

Amsus2 C G E To Coda *w/Rhy. Fig. 2 Amsus2 1. Am Amsus2 Am

Nev-er free. Nev-er me. So I dub thee un-for-giv-en. 2. They

sl. *sl.* H *sl.* H (Gtr. II out) *dim.*

sl. *sl.* H *sl.* H

*Harmony vocal tacet 3rd time.

*2nd time 1st bar only.

2. Amsus2 Rhy. Fig. 5 (Gtr. I) Am Interlude w/Rhy. Fig. 5 (6 times) Amsus2 Gtr. II H P Am Amsus2 Am

H P H P H P H P

0 2 2 2 2 2 2 2 7 4 5 7 5 4 5 4 7 5 6 7 0 0 0 0 0 0 0 0 1 3 5 9 1 3

H

Amsus2 *sl.* Am Amsus2 Am Amsus2 H P Am

sl. H *sl.* H *sl.* H P

sl. H *sl.* H *sl.* H P

6 10 8 7 6 5 9 3 4 5 (5) 3 5 6 7 5 5 6 7 8 7 6 7 7 8 10 7 8 7 8 10 8

sl. H *sl.* H

w/Rhy. Fig. 4
N.C.

C5 Full

Full

Full G5

Full

8va.....

N.C.
8va.....

loco Full

Full

Full

Full

C5 Full

Full

G5

Full

H P

E5

Gtr. E5 III

D.S. al Coda

(Gtr. IV out)

Am

Gtr. I

C

Coda I

en.

Woh.

G

Em

Am

C

G

E

Gtr. III

Gtr. IV

H

Gtr. III

H

both gtrs. vib.

(cont. in Fill 1)

*Gtr. IV indicated to left of slash.

Outro
1st time w/Fill 1

Rhy. Am C G E (end Rhy. Fig. 6) w/Rhy. Fig. 6 (3 times) & Riff B

Fig. 6

Nev - er free. Nev - er me. So I dub thee un - for - giv - en.

*Gtr. II

2 2 4 4 5 5 5 5 4 5 4 1 1 2 2 4 2 2 4 4 5 3 5 5

*1st time enter on beat 2.

G E Am C G E

You la - beled me. I'll la - bel you. So I dub thee un - for - giv -

5 3 4 4 1 1 2 2 4 2 2 4 4 5 5 5 5 4 5 4 1 1 2 2 4 5

w/Riff B

Am C G E Repeat and fade

en.

2 2 4 4 5 5 5 5 3 4 4 1 1 2 2 4 2 2 4 4 5 3 5 5

Fill 1

Gtr. IV

Gtr. III

5 5

Riff B

Gtr. IV

Gtr. III

both gtrs. vib.

5 2 4 7 4 2 2 2

Additional Lyrics

2. They dedicate their lives to running all of his.
He tries to please them all, this bitter man he is.
Throughout his life the same, he's battled constantly.
This fight he cannot win. A tired man they see no longer cares.
The old man then prepares to die regretfully.
That old man here is me. (To Chorus)

WHEREVER I MAY ROAM

**Words and Music by
James Hetfield and Lars Ulrich**

E5 **Bb5** **A5** **G5** **D5** **C5** **B5** **Bb5 (type 2)**

Moderate Rock ♩ = 128
Half time feel
N.C.

Intro *Gtr. I
mf let ring throughout

"Sitar arr. for gtr. sl.

Gtr. II (elec.)
(Gtr. I out) Gtr. III (elec.)

⑤ Sfr. 20 fr.
A C
sl.

(end half time feel)
(Gtrs. II & III)

E5 N.C. Rhy. Fig. 1 P.M. H

E5 N.C. A5 A♯5 B5 C5 (end Rhy. Fig. 1)

N.C. Rhy. Fig. 2

E5 N.C. A5 A#5 B5 C5 (end Rhy. Fig. 2)

P.M.-----4 H P.M. sl. P.M. H

N.C. Half time feel E5 F5

P.M.-----4 P.M.---

Em F5

(Whispered:) And the road be-comes my bride. 1. And the road be-comes my bride. (cont. in slashes)

P.M.-----4 P.M.---

1st, 2nd Verses E5 Bb5

2. See additional lyrics A5 Bb5

I have stripped of but pride, so in her I do con - open

fide, and she keeps me sat - is - fied. Gives me all I need.

Rhy. Fig. 3 E5 Bb5

And with dust in throat I crave, on-ly knowl-edge will I save.

Gtr. IV (clean elec.)

let ring-----4 let ring-----4

G5 Bb5

To the game you stay a slave.

let ring- 4 let ring- 4

(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation) N.C.

Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,

Rhy. Fill 1
(Gtr. IV out) (Gtrs. II & III)

P.M. 4 H

E5 N.C. A5 A#5 B5 C5

yeah! Oh.

(end Rhy. Fill 1)

P.M. sl. P.M. H

Pre-chorus F5 N.C. E5

But I'll take my time an - y - where, free to

Rhy. Fig. 4

P.M. 4 P.M. 4 P.M. 4

N.C. B♭5 N.C.

speak my mind an - y - where... { And I'll re - de - fine an - y - where...
 { And I'll nev - er mind an - y - where...
 (end Rhy. Fig. 4)
 (cont. in slashes)

P.M.-----4 H P.M.---4 P.M.-----4 H

Half time feel
 Chorus
 A5 G5

An - y - where I roam, where I lay my head is home, yeah!

To Coda
 10fr.
 (end half time feel)

w/Rhy. Fig. 1
 E5 N.C. E5 N.C. A5 A♯5 B5 C5

N.C. Half time feel E5 F5 D.S. al Coda

(Whispered:) And the earth be - comes, my throne. 2. And the earth be - comes, my throne.

P.M.-----4 P.M.---4 sl.

Interlude
 E5
 Gtr. II

Coda III

P.M. P.M. P.M. sl.

P.M. P.M. P.M. P.M. sl.

sl.

E5 both gtrs.----- N.C. Gtr. II

P.M. Gtr. III

Pre-chorus w/Rhy. Fig. 4 F5

But I'll take my time an - y - where... I'm free to

N.C. Bb5 N.C. Half time feel Chorus A5

Speak my mind. And I'll take my find an - y - where. An - y - where I roam,--

G5 (end half time feel)

where I lay my head is home, that's where.

Guitar solo w/Rhy. Fig. 1 (2 times)

Gtr. V E5 N.C.

(w/wah) sl. 1/2 Full P P P P P P P P

12 12 12 10 10 10 10 11 12 9 9 12 9 10 9 10 0 10 0

A5 A#5 B5 C5 E5 N.C.

Full Full Full Full

1/2 1/2 1/2 1/2

12 12 15 15 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

*Tap w/edge of pick.

8va. E5 loco N.C.

TP TP P P TP TP P P TP TP P P TP TP P P TP TP P P TP TP P P

6 6 6 6 6 6 6 6

TP TP P P TP TP P P TP TP P P TP TP P P TP TP P P TP TP P P

17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12 17 16 17 16 13 12

15 (15) 13 12 15 12 15 (15) 13 12 15 12 17 15 (15) 12 12

The musical notation for the guitar solo in "Hotel California" is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a series of chords: A5, A#5, B5, C5, and D5. The D5 chord is marked with "(Gtrs. II & III)". The notation includes various articulations such as "P" (palm mute) and "Full" (full sound), along with slurs and a triplet of eighth notes. The bottom staff is a bass line in bass clef, showing fret numbers (15, 12, 17, 15, 16, 12, 12, 16, 10, 12, 13, 12, 14, 13, 14, 13, 15) and corresponding notes. It also includes articulations like "P" and "Full", and a "P.M." (palm mute) marking. The notation is a detailed transcription of the solo, capturing the intricate fingerings and dynamics of the original recording.

■kgd. voc. Fig. 1

Wher - ev - er I may roam...

w/Bkgd. voc. Fig. 1
E5 N.C. A5 A#5 B5 C5

roam. _____ Wher - ev - er I _____ may roam. _____

27 Sta-
 V

Musical score for guitar, showing a melodic line with various techniques like triplets, sixteenth notes, and bends, and a corresponding fretboard diagram below.

w/Voc. ad lib (till fade)
ES N.C.
8va

Tap w/edge of pick.

A5 A#5 B5 C5

locop

13 16 13 12 13 12 13 12 15 16 15 13 12 13 12 14 13 14

Begin fade
N.C.
Svz- - - - -

E5	N.C.	A5	A45	B5	C5	N.C.
----	------	----	-----	----	----	------

The first system of musical notation for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Above the staff, the notes are labeled with their corresponding letters: A5, A#5, B5, C5, and N.C. (Natural C). The notes are connected by a wavy line, indicating a continuous melody. The staff is divided into measures by vertical bar lines.

E5 N.C. A5 A#5 B5 C5

8va- loco

N.C.

E5 N.C. A5 A#5 B5 C5

N.C. E5 N.C. Fade out

8va- Full Full Full Full

Additional Lyrics

2. And the earth becomes my throne,
I adapt to the unknown.
Under wandering stars I've grown,
By myself but not alone.
I ask no one.
And my ties are severed clean,
The less I have, the more I gain.
Off the beaten path I reign.
Rover, wanderer, nomad, vagabond,
Call me what you will. (To Pre-chorus)

DON'T TREAD ON ME

**Words and Music by
James Hetfield and Lars Ulrich**

All gtrs. tune
down 1 2 step.

② = E♭ ③ = G♯
 ⑤ = A♭ ⑥ = B♭
 ④ = D♭ ① = E♭



Moderate Rock ♩ = 104

Rhy. Fig. 1.

[illegible]

E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5

Don't tread on me.

Riff A (Gtr. III)

(w/slide)

E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5

Say, don't tread on me.

(end Riff A)

1st, 2nd Verse

Rhy. Fig. 3

E5 P.M. - J >

F5 P.M.

F#5 P.M. - J >

G5 P.M.

1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her, -

2. See additional lyrics

(end Rhy. Fig. 3)

G#5 P.M. - J >

A5 P.M.

Bb5 B5 D5 B 7fr. P.M.

w/Rhy. Fig. 2

E5

F5

rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,

F#5 G5 G#5 A5 Bb5 B5 D5 B E5 Bb5 F5 E5 Bb5 F5
 nev - er sur - ren - ders, show - ing the fangs of rage.

E5 Bb5 F5 E5 F5 G5 F5 P.M. E5 B5 E5 G5 E5 A5 E5 Bb5 F5 E5 A E G P E
 Say, don't tread on me.

Chorus w/Fill 2 Rhy. Fig. 4 E5 P.M. 2fr. 3fr. F# G A5 w/Fill 3 D5 P.M.
 So be it, threat - en no more. To se - cure peace is

G5 G#5 A5 Bb5 E5 w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2 2fr. 3fr. F# G A5
 to pre - pare for war. So be it, set - tle the score.

D5 G5 P.M. E5 G5 E5 G5 E5
 Touch me a - gain for the words that you will hear ev - er - more. Hey!

1. w/Rhy. Fig. 2 & Riff A E5 Bb5 F5 E5 Bb5 F5 E5 Bb5 F5 E5 F5 G5 F5 E5 Bb5 F5 E5 Bb5 F5
 Don't tread on me.

E5 Bb5 F5 E5 F5 G5 F5 2. G5 Bb5 G5 F5 Fine
 Don't tread on me!

Fill 1

Fill 2

Fill 3

E5 Bb5 F5 E5

The musical score for guitar consists of a single melodic staff and a corresponding fretboard diagram below it. The melodic line is written in treble clef with a key signature of one sharp (F#). It begins with a whole note chord E5, followed by a series of eighth and sixteenth notes, some with grace notes. The notation includes various articulation marks: 'P.M.' (palm mute) with a dotted line, 'P' (pizzicato), 'loco' (loco playing), 'sl. H' (slide half), and 'sl.' (slide). The fretboard diagram below the staff shows the left hand's fingering across frets 12 to 14. The diagram is divided into two sections: the first section covers frets 12 to 14, and the second section covers frets 12 to 14, with a wavy line indicating a slide or bend. The fretboard diagram includes fingerings for the index (1), middle (2), ring (3), and pinky (4) fingers.

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

Fast Rock ♩ = 188

Intro N.C. Gtr. I *Play 12 times* E5 G5 N.C. Rhy. Fig. 1

G5 N.C.

(end Rhy. Fig. 1) E5 G5 E5 Gtr. A5 Bb5 A5 G5 F5 E5 D5 F5

Half time feel
1st, 2nd Verses
E5 N.C.(E5) A5 Bb5 N.C.

1. All that is, was and will be...
2. See additional lyrics

Gtrs. I & II

slight P.M.

(E5) A5 Bb5 N.C.

U - ni - verse, much too big to see.

P.M. slight P.M.

2 3 2 0 3 2 0 2

F#5 A5 Bb5 N.C. N.C.

be a - live. Yeah.

Riff A Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---

w/Fill 1 Half time feel Chorus E5 F#5 E5 F#5

(Twist - ing, turn - ing through the nev - er.) All that is, ev - er,

(end Rhy. Fig. 2) Rhy. Fig. 3

sl. P.M.---4 P.M.---

To Coda (end half time feel) G5

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5

ev - er was will be ev - er twist - ing, turn - ing through the nev - er.

(end Rhy. Fig. 3)

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

Fill 1 Gtr. III

55

Open

E

P.M.

%

E5

P.M.

(cont. in notation)

slack

slack

(10)
(0)

(0)

(0)

(0)

Gtr. I

w/Rhy. Fig. 4 (Gtrs. I & II)
E5 G5 N.C.

Play 7 times

3

H P

sl.

Rhy. Fig. 4 (Gtr. II)

3

H P

sl.

P.M. --- 4

P.M. --- 4

Bridge

w/Rhy. Fig. 4 (8 times)

E5

G5

N.C.

E5

G5

N.C.

On

through

the

nev - er.

We must go

E5

G5

N.C.

E5

G5

N.C.

on

through

the

nev - er,

out to the

E5

G5

N.C.

E5

G5

N.C.

edge

of

for

ev - er.

We must go

E5

G5

N.C.

E5

G5

N.C.

on

through

the

nev - er.

Then nev - er

Gtr. E5 II (end half time feel)

comes.

Gtr. I

P.M.---4 P.M.-----4 P.M.

w/Rhy. Fig. 2 N.C. w/Fill 1

Twist - ing, turn - ing through the nev - er.

Half time feel Chorus w/Rhy. Fig. 3 E5 F#5

All that is, ev - er, ev - er was will be ev - er twist - ing, turn - ing.

E5 F#5 E5 F#5 E5 F#5 E5 F#5 E5 F#5 F5 F#5 F5 F#5

Who we are, ask for - ev - er. Twist - ing, turn - ing through the nev - er.

Gtrs. I & II

sl. P.M.---4 P.M.---4 sl. P.M.---4 sl. P.M.---4

(end half time feel) G5 N.C. G5

Nev - er!

P.M.---4 P.M.-----4 P.M.

Additional Lyrics

2. In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it begun.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.

Twisting, turning through the never. (To Chorus)

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich



Slowly ♩ = 46

Intro Gtr. I

Em

mp

let ring (throughout)
(clean tone)

Am

H sl.

P sl.

C

Dadd2

Em

Harm.-----1

H P P H

H P P H

Harm.-----1

D

C

Em

D

C

Em D C G B7 Em Rhy. Fig. 1

Gtr. II

let ring- - - - 4 sim. (clean tone)

Harm. 12 12 12

•Vol. knob swell.

1st Verse Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

So close, no mat-ter how far. Could-n't be much more. from the heart.

Rhy. Fig. 2 (Gtr. I)

Em D G B7 Em N.C.

For-ev-er trust-ing who we are. And noth-ing else. mat-ters.

(end Rhy. Fig. 2) Rhy. Fig. 2A

2nd Verse
w/Rhy. Fig. 2

Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.

Nev - er o - pened my - self this way. Life is ours, we live it our way.

Rhy. Fig. 3 (Gtr. III)

Rhy. Fig. 3A (Gtr. IV)
*w/distortion

*Distortion applies to both gtrs.

Em D Dsus4 Cadd2 G B7 Em w/Rhy. Fig. 2A

All these words I don't just say. And noth - ing else mat - ters.

(end Rhy. Fig. 3)

(end Rhy. Fig. 3A)

3rd Verse
w/Rhy. Fig. 2

Em D Dsus4 Cadd2 N.C. Em D Cadd2

Trust I seek and I find in - you. Ev - 'ry day for us some - thing new.

Rhy. Fig. 4 (Gtr. II)

(clean tone)

Em D Dsus4 Cadd2 G B7 Em Gtrs. C A
I & VI* 1 2

O - pen mind for a dif - ferent view. And noth - ing else mat - ters.

(end Rhy. Fig. 4) *Gtr. II

(Gtr. II out)

*Synth. arr. for. gtr.

*Gtr. VI is acous.

Rhy.
Fig. 5
(Gtrs.
I & VI)

Chorus

D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they do. Nev - er cared for what they

w/Rhy. Fill 1

C A

Gtr.
VI

D

w/Rhy. Fig. 1 & Rhy. Fill 1

Em

(end Rhy. Fig. 5)

know, oh, but I know.

4th Verse

w/Rhy. Fig. 2

Em

D Dsus4 Cadd2 N.C. Em

D Cadd2 N.C.

So close, no mat-ter how far. Could-n't be much more from the heart.

Em

D

Dsus4 Cadd2

G

B7

Em

For-ev-er trust-ing who we are. And noth-ing else mat-ters.

Gtrs.
I & IV

C

A

w/Rhy. Fig. 5

D

Dsus4 D Dadd2

D C

A

D

Dsus4 D Dadd2

D

Nev-er cared for what they do. Nev-er cared for what they

w/Rhy. Fill 2

C

A

D

w/Rhy. Fig. 1 & Rhy. Fill 3

Em

know, oh, but I know.

Rhy. Fill 1 (Gtr. V*)

7 (7) 5 8 7 8 5 5

*Synth. arr. for gtr.

Rhy. Fill 2 (Gtr. III)

w/distortion

3 7 5 7 7 (7) 5 7 7 9

Rhy. Fill 3 (Gtr. V*)

14 12 14 12 15 12 14 15 17

*Synth. arr. for gtr.

N.C.(Em)
8va-----

Gtr. II

Gtr. I *let ring*
(clean tone)

Am
loco

sl.

sl.

*Gtr. II notated to left of slashes.

1.

C

Dadd2

Em

sl.

sl.

2.

w/Fill 1
Dadd2
Gtr. I

Em

5th Verse
w/Rhy. Figs. 2, 3 & 3A

Em

D Dsus4 Cadd2 N.C. Em

I nev - er o - pened my - self this way. _____ Life is ours, we live it

D Cadd2 N.C. Em

D Dadd2 Cadd2

our way. _____ All these words I don't just say. _____

Fill 1 (Gtr. II)

(clean tone)

1/2

1/2 Full P

G B7 Em w/Rhy. Fig. 2A

And noth - ing else mat - ters.

6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em

Trust I seek and I find in you. Ev - ry day for us

D Cadd2 N.C. Em D Dsus4 Cadd2

some - thing new. O - pen mind for a dif - ferent view.

G B7 Em Gtrs. I & VI C A

And noth - ing else mat - ters.

Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D

Nev - er cared for what they say. Nev - er cared for games they

C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A

play. Nev - er cared for what they do.

D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A

Nev - er cared for what they know,

w/Rhy. Fig. 1 & Rhy. Fill 4
Em ⑤ 7fr. ④ open E E5
Gtrs. III P.M.

oh, and I know. Yeah, yeah.

Rhy. Fill 4 (Gtr. V*)

*Synth. arr. for gtr.

D Cadd2 N.C. Em D Dsus4 Cadd4

from the heart. _____ For - ev - er trust - ing who we are. _____

sl.

steady gliss.

sl.

G B7 Em

No, noth - ing else _____ mat - ters. _____

sl.

sl.

sl.

(12) (12) (12)

*Let ring till end.

Gtr. I

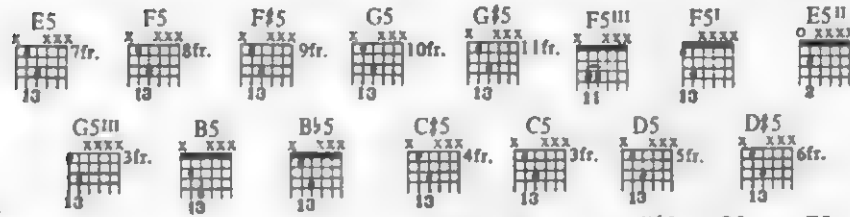
Gtr. I Em

P *H P sl.* *sl.* *Repeat and fade*

P *H P sl.* *sl.*

OF WOLF AND MAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett



Moderate Rock ♩ = 116

Intro

Gtr. I: E5, F5, F#5, G5, E5, F5, F#5, G5

Gtr. II: E5, F5, F#5, G5, E5, F5, F#5, G5

Rhy. Fig. 1 (Gtr. I): P.M.-----4, P.M., P.M.

Rhy. Fig. 2 (Gtrs. I & II): N.C., F5, E5, N.C., B5, Bb5. Play 4 times

1st Verse
w/Rhy. Fig. 2 (8 times)

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Off through the new day's... mist I run. Out from the new day's... mist I

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

have come. I hunt, there-fore I am.

N.C. F5 E5 N.C. B5 Bb5 N.C. F5 E5 N.C. B5 Bb5

Har-vest the land. Tak-ing of the fall-len lamb.

N.C. F5 E5 B5 Bb5 N.C. w/Rhy. Fig. 3 F5 E5 B5 Bb5 N.C.

Rhy. Fig. 3 (Gtrs. I & II)

P.M. P.M. P.M. P.M. H P P H H sl

0 0 0 1 0 0 0 2 3 (9) 1 6 7 5 7 5 0 6 7 0 7 (7) 1

H P P H H sl

2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

2. Off through the new day's mist I run Out from the new day's mist I have come..

3. See additional lyrics

F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5 N.C.

We shift.. puls-ing with the earth.. Com-pa-ny we keep, roam-ing the land while.. you

Chorus

E5 F5 F#5 G5 B5 Bb5

sleep. Oh. Shape shift.. Nose to the wind..

Gtr. I Gtrs. I & II

P.M. P.M. P.M. P.M.

2 2 2 2 2 4 3 (9) 1 2 2 3 2 2 2 1

E5 F5 E5 C#5 C5 F#5 G5 F#5 C#5 C5

Shape shift.. Feel-ing I've been.. Move swift.. All sens-es clean..

P.M. P.M. P.M. P.M.

(9) 1 2 2 3 2 2 2 1 4 4 5 4 0 4 3 (9) 1

Full F5^I Full E5^{II} E^{open} Full P Full P Full G5^{III} Full P Full P Full F5^I Full

Full Full Full P Full P Full P Full Full

15 15 (15) 12 15 12 14 12 15 12 14 12 15 12 14 12 14 14

E5^{II} F5^I E5^{II} E^{open} B5 E^{open} B^b5

P.M. sl. P.M.

12 14 (14) 0 17

15 15 15 15 15 15 17 15 15 15 15 15

sl.

C5⁵ C5

P P P sl.

17 15 17 15 17 15 17 15 17 15 17

10 8 10 8 10 8 10 8 10 8

C5 C5⁵ D5 D5⁵ w/Rhy. Fig. 3 (1½ times) N.C. F5 E5 B5 B^b5

Full P 1/2 P Full P Full

Full P 1/2 P Full

11 11 11 11 11 11 11 11 11 11 11 11

N.C. F5 E5 B5 B^b5

HP P HP P HP P

HP P HP P HP P

(10) 8 10 14 12 14 12 14 12 14 12 14

sl.

N.C. H P P H P G5 F#5 sl. (Gtr. II tacet)

(w/echo rpts.)

H P P H P sl.

Gtr. I P.M.-----4 H P P H H

Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)

w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.

mp (end Rhy. Fig. 5A) Gtr. II Full

*Vol. swell

Rhy. Fig. 5 (Gtr. I) (end Rhy. Fig. 5) P.M.-----4 mf

(E5) F5 E5 N.C. Full (E5) F5 E5 N.C. Full vib. w/bar

(E5) F5 E5 N.C. (E5) F5 E5 N.C.

(Spoken:) I feel a change. Back to a better day.

Full P Full sl

(12) 15 (15) 15 12 14 12 (12) 7 (7) (7) 5

P

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5

(Shape shift.)_ The hair stands on the back of my neck. (Shape shift.)_

Gtr. II (Gtr. II tacet)

Gtr. I P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 3 2 2 2 2 2 2 3 2 2 2 2 2 4 5

N.C.(F#5) G5 F#5 N.C.(F#5) C#5 C5 B5 C5 C#5 D5 C5 C#5 D5 D#5

Gtr. I

In wildness is the preservation of the world, so seek the wolf in thyself.

(cont. in slashes) Gtr. II

Harm. (8va) 6

trem. bar Harm. 6

(w/echo rpts.)

P.M.-----4 P.M.-----4

2 2 2 3 2 2 2 2 4 5 12 12 12 12

*Depress bar before striking note, then gradually return to normal position.

Coda

N.C.(F#5) G5 F#5 N.C.(F#5) G5 F#5 B5 Bb5

(Back to the mean - ing,) back to the mean - ing_____ of wolf_____

P.M.,-----4 P.M.,-----4 P.M. P.M.

C#5 C5 C5 C#5 D5 D#5

and man,_____ yeah.

sl.

w/Rhy. Fig. 3 (1½ times)

N.C. F5 E5 B5 Bb5 N.C. F5 E5 B5 Bb5

(Gtrs. I & II) N.C. G5 F#5

P.M.,--4

Gtr. II E5 F5 F#5 G5

Gtr. I

Additional Lyrics

3. Bright is the moon, high in starlight.
 Chill in the air, cold as steel tonight.
 We shift. Call of the wild.
 Fear in your eyes. It's later than you realized. (To Chorus)

**Words and Music by
James Hetfield and Lars Ulrich**

③ = E♭ ⑦ = G♭
 ⑤ = A♭ ⑧ = B♭
 ④ = D♭ ① = E♭

[illegible]

Riff A (both gtrs.)

Gtr. II H P (end Riff A) *sl.*

Gtr. I *f* *V* *P.M.* *4* *P.M.* *4* *H P* *sl.*

10-10-7 9 7 10-10-7 9 7 10-10-7 7 10-10-7 6 5 5 7 8 10-10-7 7 9 4 5 4 7 6 4 2

(Both
girls.)

N.C.E5
Riv. F

FS ES

FS ES

G5 E5 F5 E5

FS FS

FS FS

ES ES GS ES ES ES

P.M. - - - 4

P.M.-----

P.M. - - - - -

PM-----

PM...

PM

PM _____

DM

1st, 2nd Verses

2nd time substitute Rhy. Fill 1
F5 E5 F5 E5

F5 E5

G5 E5 F5 E5

F5 E5

F5 E5



1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,

Rhy. Fig. 1

(end Rhy. Fig. 1)



P.M.-----4

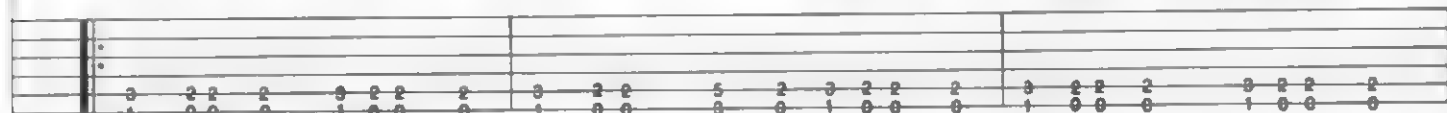
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4



F5 E5 G5 E5 E5 F5

F5

G5

N.C. F5



not what you thought from a - bove. It feeds, it grows, it clouds all that you will know.
left you cold and him in grave. (It feeds.) (It grows.)



P.M.-----4

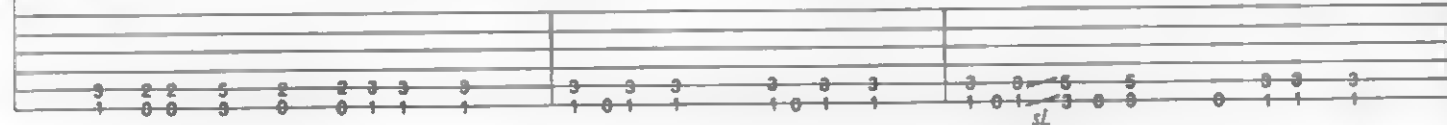
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4



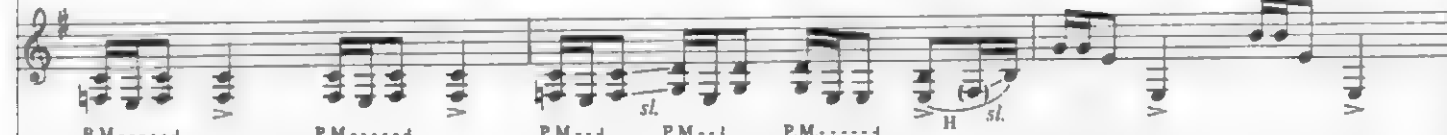
G5

E5

N.C.(Em)



De - ceit, de - ceive, de - cide just what you be - lieve.



P.M.-----4

P.M.-----4

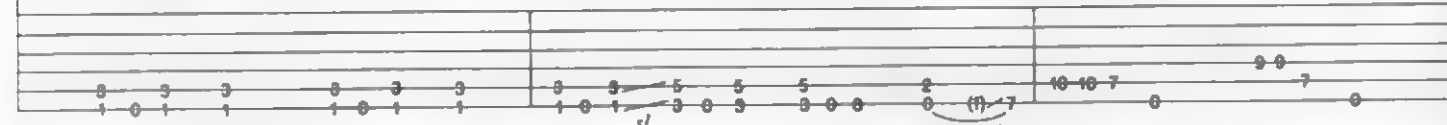
P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4

P.M.-----4



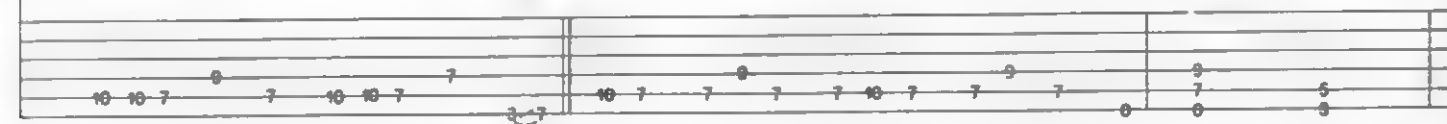
Chorus
N.C.(Em)

E5

G5



I see faith in your eyes.



N.C.(Bm) B5 A5 N.C.(Em)

Nev-er you hear the-dis-cour-ag-ing lies I hear faith in your cries

Rhy. Fig. 2

10 7 7 7 7 10 7 7 7 7 9 7 7 7 5 10 7 7 7 10 7 7 9 7 0

E5 G5 N.C.(Bm) (B)

Bro-ken is the prom-ise. Be-tray-al. The heal-ing and held back by the deem-ene nail.

(end Rhy. Fig. 2)

9 5 10 7 7 9 7 7 10 7 7 7 11 7 7 9 7 11 7 7 0 7 7

1. G5 w/Riff A N.C.(Em)

Fol-low the god that failed.

3

5 3 9 7

2. G5 Gtrs. E5 I & II B5

Fol-low the god that failed. Yeah.

Gtr. III

(Gtrs. I & II cont. in slashes)

5 3 7 (10) 7 (10) 8 (10) (10) 10 14 12 14

Full

The image shows a musical score for guitar, consisting of two staves. The top staff is a standard musical notation with a treble clef, and the bottom staff is a fretboard diagram. The score includes various musical notations such as slurs, accents, and dynamic markings like 'Full' and 'P'. The fretboard diagram shows fingerings and positions for each note.

Staff 1 (Musical Notation):

- Key signature: B5 (one sharp, F#).
- Tempo/Style: w/Riff A (1st 2 bars only) N.C.(Em).
- Measure 1: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 2: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 3: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 4: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 5: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 6: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 7: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).
- Measure 8: A4 (quarter), B4 (quarter), C#4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter).

Staff 2 (Fretboard Diagram):

- Measure 1: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 2: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 3: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 4: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 5: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 6: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 7: 0, 0, 0, 0, 0, 0, 0, 0.
- Measure 8: 0, 0, 0, 0, 0, 0, 0, 0.

The Wind

John Cage

G5

B5

A.H. (8va)

8va

H P

H P

3

3

A.H.

H P

H P

14 15 14 14 15 17 17

9 11 12 14 16 14 12 16 11 14 11 12 11 9

7 9 10 12 14 12 10 14 11 12 11 10 9 7

sl

A.H. pitch: F#

[illegible]

G5
♯5

B5

(Gtr. III tacet)

19 17 15 17 19 17 15 17 19 17 15 17 15 19 17 15 14 17 15 14 12 15 14 12 10 14 12 10 9 12 10 9 7 10 9 7 7 7

w/Rhy. Fill 1 (Gtr. I)
 N.C. E5 F5 E5 w/2nd bar of Rhy. Fig. 1 (Gtrs. I & II)
 F5 E5 G5 E5 F5 E5

w/Rhy. Fill 2 (Gtr. II)
 Gtr. I

H P sl P.M.-- sl P.M.-- sl P.M.-- sl

8va Pull Pull H P Full Full Full Full Full Full

3

Full Full H P Full Full Full Full Full Full

22 22 (22) 19 22 19 22 19 19 22 22 22 22 22 22 22

5 4 7 6 4 2 5 4 7 5 4 2 6 8

H P sl 5 8 H P sl 6 8

[illegible]

⑤
10fr. 7fr. 10fr. 7fr.
G E G E
P.M.-----1

Chorus
w/Rhy. Fig. 2
N.C.(Em) E5 G5 N.C.(Bm)

I see faith in your eyes. — Bro - ken is the prom - ise. Be - tray - al — The

(Gtr. III out)

8w-
3

vib. w/bar

21 21 21 21 19 12 (21) (21)

Rhy. Fill 2 (Gtr. II)

H P sl. P.M.---4 V P.M.---4 V

(B) (Gtrs. G5 1&II)

heal - ing hand_ held back by the deep-ened nail_ Fol - low the god_

N.C.(Em) E5

_ that failed. (Hey!)

Gtr. I sl.

12 12 9 10 10 7 sl. 12 12 9 10 10 7 sl. (9) 7 10 10 7 14 14 7 (7) 7 sl. 7 3 2 1 sl.

Gtr. II sl.

16 16 9 (9) 12 12 9 12 12 9 16 16 7 (7) 10 10 7 10 10 7 7 0 sl. sl. sl.

3rd Verse w/Rhy. Fig. 1 (2 times) F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Pride you took, pride you feel, pride that you felt when you'd kneel.

D.S. al Coda

F5 E5 F5 E5 F5 E5 G5 E5 F5 E5

Trust you gave a child to save, left you cold and him in grave.

Coda G5 N.C.(Em)

Fol - low the god_ that failed.

sl. P P P.M.----- 4

5 (5) 12 12 9 10 10 7 sl. sl. P P

Fol - low the god — that failed.

Bro - ken is the prom - ise. — Be - tray - al, — be - tray - al, —

yeah.

Gtr. I H P P.M. 4 sl. P.M. 4 rit. *P.M. 4 sl. *P.M. 4 molto rit. *P.M. 4 sl. Gtr. V (clean tone) mp freely let ring —

Gtr. II P.M. 4 sl. P.M. 4 rit. *P.M. 4 sl. *P.M. 4 molto rit. *P.M. 4 sl.

Gtr. I H P sl. H P sl.

Gtr. II H P sl. H P sl.

*P.M. refers to both gtrs.

Fill I
Gtr. IV



H P

Gtr. III P.M.---4



H P

MY FRIEND OF MISERY

Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted

Moderately ♩ = 120

Intro N.C. (Bass gtr.) 7 Gtrs. I & II Dm/A Rhy. Fig. 1 A5

A5 F#5 E5 F5 G5 3fr.

w/Rhy. Fig. 1 (3 times) (Gtr. II)
(end Rhy. Fig. 1) Dm/A Gtr. I A5

Dm/A Am Dm/A P.M. P.M. P.M.

Am w/Rhy. Fig. 1 Dm/A Rhy. Fig. 2 P.M. P.M. P.M.

*2nd time 1st note is struck, not tied.

w/Rhy. Fig. 1 (1st 3 bars only) Am P.M. P.M. P.M. P.M. P.M.

sl

1st, 2nd Verses
2nd time w/Riff A (3 times)
Dm/A

w/Rhy. Fill 1

Am

1. You just stood there scream - ing, _____
2. See additional lyrics

fear - ing

(end Rhy. Fig. 2) Rhy. Fig. 3

Gtrs. I & II

P.M.

sl.

P.M.

P.M.

P.M.

sl.

Dm/A

no one was lis - ten - ing to you.

They say the emp - ty can rat - tles the most. —

(end Rhy. Fig. 3) Rhy. Fig. 4

P.M.

sl.

P.M.

P.M.

sl.

Am

w/Rhy. Fig. 4 (2 times)
Dm/A

The sound of your own voice — must soothe you,

hear - ing

(end Rhy. Fig. 4)

P.M.

P.M.

sl.

Am

on - ly what you wan - na hear _____

and know - ing on - ly what you've heard. —

Rhy. Fill 1
Gtr. II

P.M.

Riff A
Gtr. III

mp
let ring-.....4

let ring-.....4

Dm/A Am
 You, you're smoth-ered in trag-e-dy, _____ and you're out
 Gtr. III (acous.)
mp
let ring

to save the world.

(Gtr. III out) Gtr. I

P.M.-----
f

P.M.-----
sl.

P.M.-----
sl.

P.M.

2 3 2 3 2 2 0 3 5 0 3 5 7 0 3 5 5 7 (7)

sl.

Chorus
3rd time \square /Fill 2

F#5 N.C. E5 A5 B5 F#5 N.C. E5

Mis - er - y. You in - sist that the weight of the world should

Rhy. Fig. 5
Gtrs. I & II

P.M.-----4 P.M. P.M.-----1

Fill 2

Gtr. VI



sl.

A5 A#5 B5 E5 F#5 N.C. E5 A5 B5

be on your shoul - ders. Mis - er - y. There's much more to life than what you see,

(end Rhy. Fig. 5)

P.M. P.M.----4 P.M.

F#5 N.C. E5 A5 A#5 B5 E5 E(b6) E5 E(b6) E5 Dm/A

my friend of mis - er - y.

To Coda 1.

P.M.----4 P.M. P.M.-----4 P.M. P.M.-----4 P.M.

Gtr. II Gtr. I

2. E5 Dm/A A5

My friend of mis - er - y.

P.M.-----4 P.M.

Dm/A Am

P

P

Interlude
Dm/A

Gtr. I

Am

Dm/A

mp

sim. (next 12 bars)

*Swell w/vol. knob using R.H. pinky.

The musical notation for the guitar solo is presented in two systems. The first system consists of a single staff with a treble clef, showing a melodic line with various chords (Am, Dm/A, Full) and a wavy line indicating a sustained or vibrato effect. The second system consists of two staves. The top staff continues the melodic line with similar notation. The bottom staff provides a fretboard diagram with numbers 5, 7, 5, 7, 10, 10, 5, 5, 10, 10, 5, indicating the fret positions for the fingers.

[illegible]

Riff B

Gtr. IV

Gtr. V

p

The musical notation for Riff B consists of two staves. The top staff, labeled 'Gtr. IV', is a treble clef staff. It begins with a series of eighth notes (F, G, A, B, C, D, E, F) followed by a rest. This is followed by a series of eighth notes (G, A, B, C, D, E, F, G) followed by a rest. The bottom staff, labeled 'Gtr. V', is a bass clef staff. It begins with a series of eighth notes (F, G, A, B, C, D, E, F) followed by a rest. This is followed by a series of eighth notes (G, A, B, C, D, E, F, G) followed by a rest. The notation includes dynamic markings and repeat signs.

Fill 1

Gtr. 1

7

(7)

Rhy. Fill 2

Gtrs. I & II

P.M.

Am
Sva-

Gtr. A5
II

Gtr. I
loco

P

sl

Full

Full

P.M.---4 P.M.---4 P.M.---4 P.M.

8va-

17 17 20 17 20 17 17 20 22 22 22

0 3 5 5 7 0 3 5 5 7 (7)

sl

Guitar solo
w/Rhy. Fig. 5 (2 times)

F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

Gtr. VI

trem. pick
w/wah
1/2 Full

sl

Full

Full

Full p

Full p

Full

sl

16 14 (14) 14 16 16 16 14 14 16 16 14 16 16 14 17 (17)

sl

F#5 N.C. E5 A5 B5 F#5 N.C. loco E5 A5 A#5 B5 E5

8va-

1% 1% 1% 1% 1/2 1% 1/2 Full 1/2 Full 1/2 Full 3 1/4 1/4

trem. bar

1% 1% 1% 1% 1/2 1% 1/2 Full 1/2 Full 1/2 Full 1/4 1/4

17 17 17 17 14 17 (17) 16 16 16 16 14 16 14 16 14

*Depress before striking note.

Coda

Outro
w/Rhy. Fig. 5 (4 times)

F#5 N.C. E5 A5 B5

You just stood there scream - ing.

(Gtrs. I & II)

Gtr. VI

w/wah

1/4 1/4

Full

P.M.-----4 P.M.

1/4 1/4

Full

3 0 0 0 0 0 0 0 2 2 4 (4) (4)

[illegible]

A5 B5 F#5 N.C. E5 A5 A#5 B5 E5
 My friend of mis-er - y. _____ Yeah, _____ yeah, _____ yeah!
 Full P P Full P P P P H P H P
 (4) 4 2 4 2 4 2 2 4 2 5 4 2 2 4 2 2 4 2 2

[illegible]

The musical score for 'The Last Days of Pompeii' is presented in three systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with various articulations and dynamics. Above the staff, chord symbols are indicated: A5, A#5 B5 E5, F#5, N.C., E5, A5, and B5. The melody includes a 'grad. bend' (graduated bend) on the first note, followed by a '1 1/2 Full' (1.5 full) note, and then a 'Full' note. The melody is marked with 'P' (piano) and 'H P' (half note, piano) and includes a 'loco' section. The second system continues the melody, with a 'Full' note and a 'P' (piano) marking. The third system concludes the melody with a 'Full' note and a 'P' (piano) marking. The score is written in a style typical of early 20th-century musical notation, with a focus on melodic development and dynamic contrast.

The musical notation for the guitar solo is presented in two systems. The first system is a single staff in standard musical notation, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked 'F#5'. The solo begins with a 'sl.' (slide) on the first note, followed by a series of notes with 'P' (pick) and 'N.C.' (natural) markings. The solo is divided into measures by bar lines, with some measures containing multiple notes. The second system is a tablature for the guitar, showing fret numbers (1-16) on a six-line staff. It includes 'sl.' and 'P' markings, and is divided into measures by bar lines. The solo concludes with a 'sl.' marking.

④ open (end Rhy. Fig. 6)
E GS
P.M.

Gr. I

P.M.

The musical score for "The Rose Tree" is presented on two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with similar note values and rests. The piece concludes with a double bar line and the marking "P.M." (Fine).

F#5 E5 F5 F#5 E G5
 8va-

P P P H P H P P P P P P P P
 3 3 7 6 3

P P P H P H P P P P P P P P
 17 14 17 14 14 17 14 17 14 20 14 17 14 14 17 14 17 14 17

The musical score for "The Rose Tree" is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a piano accompaniment, featuring a simple harmonic line. The score is divided into two systems by a vertical line. The first system contains the first two lines of music, and the second system contains the next two lines. The piece concludes with a double bar line. The title "The Rose Tree" is written in a decorative, cursive font at the bottom center of the page.

F#5 8va loco sl H P E5 F5 F#5 1/4 1/2 Full 1/2 Full E G5

10 17 19 17 19 19 17 14 14 17 14 14 10 14 (14) 16 16 16 16 14 16

w/Rhy. Fig. 5 (1 1/2 times) F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

16 16 14 16 13 14 14 14 14 14 16 16 16 16 14 16 13 14 14 14 15 16 14

F#5 N.C. E5 A5 B5 F#5 N.C. E5 A5 A#5 B5 E5

14 14 14 14 14 14 14 14 14 14 14 14 2 2 3 4 2 2 2 3 4 2 2 (2)

*8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
 No one caring about these words you tell.
 My friend, before your voice is gone,
 One man's fun is another's hell.
 These times are sent to try men's souls.
 But something's wrong with all you see.
 You, you'll take it on all yourself.
 Remember, misery loves company. (To Chorus)

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich

Moderate Rock ♩ = 144

(Drums) 3

B5 7fr. E5 11. D5 134. G5 184. F#5 134. F5 104. Bb5 134. Ab5 104.

Gtr. I

E5 3rd time w/Fill 1 D5 B5 sl.

P.M. Gtr. II sl. Gtr. III sl.

sl.

7 9 5 9 7 9 7 7 9 7 9 7

*Gtr. II notated to left of slashes.

E5 8va.

Gtr. II

Fdbk.

sl.

Fdbk. sl.

Fast ♩ = 180

Gtr. II E5 (end Rhy. Fig. 1) w/Rhy. Fig. 1 (4 times)

Rhy. Fig. P.M.

1st Verse
E5

Reach-ing out for some-thing you've got - ta feel. — You're clutch-ing to what you had thought was re - al.

Gtrs. 1 & II Rhy. Fig. 2 G5 E5 F#5 G5 E5 F#5 G5 E5

Kick-ing at a dead horse pleas-es you. — No way of show-in' your

grat-i-tude. — S - so man - y things you don't wan-na do. —

E5 G5 E5 G5 E5 F5

What is it, what have you got — to lose? —

Rhy. Fig. 4 E5 F#5 G5 E5 F#5 G5 E5 G5

(What the hell?) What the hell? — What is it you think you're gon-na find?

E5 G5 E5 G5 E5 G5

Hyp-o - crite. Bore-dom sets in-to the bor - ing mind. —

(Hyp-o - crite.)
Half time feel

Gtr. I Rhy. Fig. 5A G5 F5 G5 F5 (end Rhy. Fig. 5A)

Gtr. II Rhy. Fig. 5B (end Rhy. Fig. 5B)

Chorus
Rhy. Fig. 6

Gtrs. I & II
F#5

E5

(end Rhy. Fig. 6)

w/Rhy. Fig. 6 (3 times)
F#5

E5

(Strug - gle with - in.)_ It suits you fine._ (Strug - gle with - in.)_ Your ru - in.

F#5

E5

F#5

E5

(Strug - gle with - in.)_ You seal_ your own_ cof - fin._ (Strug - gle with - in.)_ The strug - gl - ing_ with - in._

w/Rhy. Fig. 5B
G5

F5

G5

F5

Gtr. I Rhy. Fig. 5C

(end Rhy. Fig. 5C)

P.M.

H

P.M.

H

P.M.

sl.

P.M.

sl.

w/Fill 2
E5

P.M.

rit.

Fdbk.

(end half time feel)

Fdbk.

Fdbk. pitch: B

w/Rhy. Fig. 1 (2½ times)

a tempo

*Let Fdbk. ring as chord decays.

Fill 2
Gtr. II

H

sl.

rake

H

sl.

2nd Verse
w/Rhy. Fig. 2

Substitute Rhy. Fill 1

Resume Rhy. Fig. 2



Home is not a home, it be - comes a hell. Turn - ing it in - to a pris - on cell.

w/Rhy. Fig. 3 (1st 9 bars only)



Ad - van - tag - es are tak - en, not hand - ed out. While you strug - gle in -

w/Rhy. Fig. 4 (2 times)

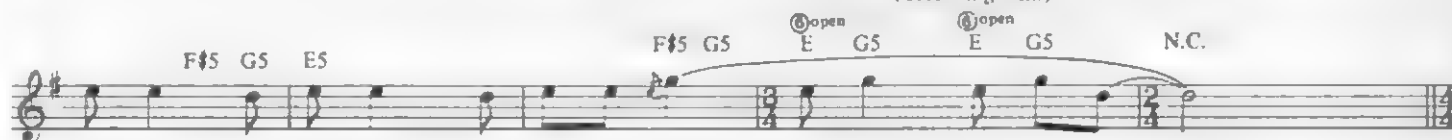


side your hell, ow. (Reach - ing out.) Reach - ing out.



Grab - bing for some - thing you've got to feel. Clos - ing in. The

(Clos - ing in.)



pres - sure up - on you is so un - real.

Half time feel

w/Rhy. Figs. 5A & 5B



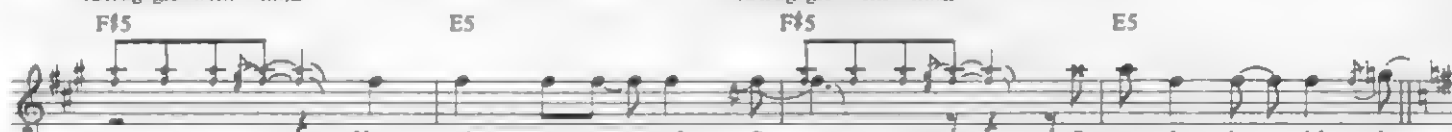
Chorus

w/Rhy. Fig. 6



(Strug - gle with - in.)

(Strug - gle with - in.)



(Strug - gle with - in.)

(Strug - gle with - in.)

w/Rhy. Figs. 5B & 5C



Rhy. Fill 1

Gtrs. I & II



w/Rhy. Fig. 6 (4 times)
F\$5

[illegible]

3rd Verse
w/Rhy. Fig. 3

E5 F#5 G5 E5 F#5 G5 E5 G E5 G5

Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.

E5 F5 w/Rhy. Fig. 4 (2 times) E5 F#5 G5 E5 F#5 G5 E5

What the hell? What is it you think you're

G5 E5 F#5 G5 E5 F#5 G5 E5 G5

gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.

N.C. Half time feel w/Rhy. Figs. 5A & 5B G5 F5 G5 F5

Chorus w/Rhy. Fig. 6 F#5 E5 F#5 E5

(Strug-gle with - in.) It suits you fine.. (Strug-gle with - in.) Your ru - in.

F#5 E5 F#5 E5

(Strug-gle with - in.) You seal your own cof - fin. (Strug-gle with - in.) S-strug-gl - ing - with - in.

G5 F5 G5 F5

Gtr. 1 w/Fill 2 E5 w/Rhy. Fig. 1 (2 times) Fdbk. (8va) (end half time feel) a tempo Fdbk.

Gtrs. I & II F.M.



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